

the largest and best sculpture was turned out of that studio, and three of the women received medals for individual merit.

Marie Lawrence Tonetti collaborated with an eminent American sculptor in creating the big Columbus in front of the Administration Building.

Enid Yandell, Bessie Potter Vonnoh and Mrs. H. H. Kitson have been admitted on the merit of their work to the membership of the National Sculpture Society. A few years ago Mrs. Hunneker won the commission for a statue to be erected in memory of one of our pioneers. Miss Mears and Miss Bracken received medals at the Paris exposition for sculpture. A woman is to make a statue of Miss Frances Willard for the rotunda of the capitol at Washington. Two years ago Enid Yandell won the award in the competition for the big fountain at Providence, R. I.

The Athena at the Tennessee Centennial exposition, forty feet in height, was the work of a woman. One of the fountains at the Pan-American exposition was made by a woman, and other pieces of sculpture in the same exposition shows the strong and delicate handling of a trained woman sculptor.

Miss Cohen, in Philadelphia, is holding her own among the men. Janet Scudder is the trusted assistant of a great sculptor. Many of the small and beautiful bronzes for household decoration are the work of women. A woman is at present designing a fountain for an elegant Fifth avenue residence, and one of the most beautiful ballrooms in New York is in part the work of a woman.

Applied sculpture is most interesting, as all art is stronger when applied to a sister art. For applied sculpture in home decoration women stand pre-eminent.
ENID YANDELL,
23 East 75th Street, New York.

Women as Painters.

In many respects painting is a profession eminently fitted to the temperament and talents of women. This, however, is a fact only developed within the past ten or fifteen years, since so many fine facilities for study have been opened to them in the great cities of America and in the art centers of Europe.

Back of this period women painters were rare indeed, and one finds a very casual survey of the past generally brings to light the solitary but charming figure of Madame le Brun, and in the daybreak of our own time Rosa Bonheur looms up, an impressive character, from time to time still claiming our respectful and admiring attention.

At the present time many women have come well to the front as portrait and genre painters, one or two pushing into the very front ranks, in consequence of the acquisition of superlative technical skill or the possession of vital imagination. Miss Ceceilla Beaux is easily the most notable among the former; and Miss Mary Cassatt, of world-wide fame, for her remarkable impressionistic pictures. Many other clever women are crowding not far behind these two bright stars, among whom Amanda Brewster Sewell, Mrs. Lealie Cotton and Miss B. Emmet are becoming more and more noticeable.

In the branch of churchly decoration Miss Maitland Armstrong and Ella Candee Lamb hold honorable place among decorators.

For women the gentleness of the labor of painting makes it very naturally a favorite pursuit, for there is nothing in the whole course of study, severe and unrelenting though it be, that a woman with gifts along that line is not fully equal to understand and conquer. The richness of opportunity given in art, the manifold variety included in that little word, is so enticing that the only wonder is that the whole world, both male and female, does not rush into expression in some one of its forms. Little wonder, then, that woman, who for so many ages has been denied any outer form of competition and expression, should regard it with fascinated eyes and a secret determination to adjust her life to it in some form, if possible.

DORA WHEELER KEITH,
Flushing, New York.
Ceramics.

From prehistoric times potting has been recognized as the "art of arts" among American women. The woman of the aboriginal races was always the potter.

The world famous Rookwood pottery at Cincinnati was founded by a woman. Its staff of artists is largely composed of women. They used the clays from their own valley to form their ware, and the flowers from their dooryards as motives for decoration. The originality brought to bear upon the production of this pottery has won rich reward in artistic recognition. Every great museum of Europe treasures examples of its ware on account of their national characteristics.

Not one of the women who has labored in this field is unknown to fame. They have been everywhere honored by national and international laurels and medals.

One of the largest art associations in this country is a Ceramic League, ninety per cent of whose members are women. Women succeed not only as art potters, but in the sterner commercial lines. One of the best glazed brick and drain-tile makers in the United States is a woman; another has owned and successfully managed a large brick yard for twenty years. For decorators the use of American wares is urged. The porcelains of this country are often very beautiful in form and of excellent body and glaze, entirely worthy of encouragement and appreciation.

Our country is so extensive, its resources so varied, its flora so diversified, that there must always be fresh inspiration and individuality of style if artist potters use the material which nature offers them nearest at hand.

SUSAN SIUART FRACKELTON,
1106 Cedar Street, Milwaukee, Wis.
Photography.

Photography is now recognized the world over, if not as a fine art, as an applied art. Women have played no small part in bringing this about. Some of the best professional photography in this country is being done by women. The first woman elected to the "Linked Ring"—the most exclusive photographic society in the world—is an American: Denman Ross, professor of aesthetics,

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Harvard, who is devoting himself to compiling a grammar of art, has said more than once from the public platform that a woman in this country is doing more to teach the public art with her camera than any portrait painter with his brush. A woman photographer was invited to be the United States commissioner at Paris last summer to represent the women photographers of the United States. It is claimed that the United exhibit she presented at the photographic congress was the feature of the hour. The Russians secured the loan of the exhibit to use as a weapon in obtaining a copyright law, which had been opposed on the ground that in photography there can be no individuality of expression. The exhibit is still in Russia, but flattering press notices are finding their way over here, saying that the work of the American women in photography has been a great eye opener and source of inspiration to the Russians.

One woman is represented by invitation in a loan collection of eighty-five photographs now being shown in all the principal cities and towns of Germany and Austria as works of art, the regular limit of each exhibitor being three prints. She has five. One woman in New York is on the staff of an important publishing house as photographic illustrator. Two women in New York photograph all the celebrities for several magazines. A woman was sent by a syndicate to intercept and photograph Admiral Dewey on his triumphal voyage from Manila. A woman made the finest photograph on record of Washington school children in action, and which caused the French to wonder at the status of our public schools and to exclaim at the types of children in attendance. The women photographers who have made the most marked success have brought to their work these same traits of character which are the essentials of success in any field—an

especial adaptation for their particular branch, a concentration of energies in one direction, and years of training in art schools or other fields.

GERTRUDE KASEBIER,
273 Fifth Avenue, New York.

Glass Mosaics.

While for many years women have made designs for stained glass, and one well known woman in New York personally superintends the making of stained glass windows of her own design, and one in Philadelphia has placed illuminated glass windows in churches, the actual artisan's work of cutting and putting together colored glass in the form of windows and mosaics has been done by women for less than a decade. A woman in sympathy with the idea found it possible to cut glass herself, and selected as assistants three students from the schools, several of whom are still working with her in the now large and successful department of women mosaic workers. Their windows are to be seen in churches and private houses in this country and in Europe. They have been especially successful in glass mosaics. The first work that they produced—a picture panel called the "Three Bishops"—was exhibited at the World's Fair, in the Tiffany chapel. Since then they have executed a frieze of glass mosaic, ninety feet long and four feet high, illustrating the exploration of the northwest by Marquette and Joliet, for the Marquette building in Chicago; also four figure panels, ten feet wide and nine feet high, illustrating Homer, for the Alexander Commencement hall, Princeton, N. J. The largest, and in many ways the most interesting work of this kind, was recently placed in the chapel of the Wade Memorial mausoleum, at Lake View cemetery, Cleveland, Ohio. This mosaic is composed of two panels, each ten feet high by thirty-two feet long, representing allegorically "The Progress of the Christian Soul from Birth to Death."

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